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784 National anthems of the Allies

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THE NATIONAL ANTHEMS OF THE ALLIES

UNITED STATES

GREAT BRITAIN

FRANCE

BELGIUM

RUSSIA

JAPAN

SERBIA

ITALY

RUMANIA

PORTUGAL

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The Star-Spangled Banner

C784

Words by
Francis Scott Key
(1779-1843)

Music by
Dr. Samuel Arnold
(1740-1802)

With spirit

1. Oh say, can you
2. On the shore, dim-ly
3. And where is that
4. Oh, thus be it

see, by the dawn's ear - ly light, What so proud - ly we hail'd at the
seen thro' the mists of the deep, Where the foe's haugh - ty host in dread
band who so vaunt-ing - ly swore, That the hav - oc of war and the
ev - er when - free - men shall stand Be - - tween their lov'd homes and wild

twi - light's last gleam-ing, Whose broad stripes and bright stars, thro' the per - il - ous
si - lence re - pos - es, What is that which the breeze, o'er the tow - er - ing
bat - tle's con - fu - sion A home and a coun - try should - leave us no
war's des - o - la - tion; Blest with vic - try and peace, may the heav'n-res - cued



allarg.

ban - ner yet — wave O'er the land of the free and the home of the brave?
long may it — wave } O'er the land of the free and the home of the brave!
tri - umph doth wave } O'er the land of the free and the home of the brave!
tri - umph shall wave }



God Save the King

The British National Anthem

Words and Music by Henry Carey

Harmonized by

Chas. Vinoent, Mus. Doc., Oxen.



1. God save our gra - cious King, Long live our no - ble King,
 2. O, Lord our God, a - rise! Scat - ter our en - e - mies,
 3. Thy choic - est gifts in store On him be pleased to pour;



God save the King! Send him vic - to - ri - ous, Hap - py and
 And make them fall! Con - found their pol - i - tics; Frus - trate their
 Long may he reign; May he de - fend our laws, And ev - er



glo - ri - ous, Long to - reign o - ver us: God save the King!
 knav - ish tricks; On Thee our hopes we fix: God save us all.
 give us cause To sing with heart and voice: God save the King!



La Marseillaise

The French National Anthem

English Words by
Florence Attenborough

Rouget de l'Isle
Harmonized by
Gustave Ferrari

1. Allons, en-fants de la pa - tri - e, Le jour de gloire est ar-ri-
1. A-rise, ye chil - dren of the na - tion, The day of glo - ry now is

vé! Con - tre nous de la ty - ran - ni - e Lé - ten - dard san - glant est le -
here! See the hosts of dark op - pres-sion Their blood-stained ban - ners

vé, Lé - ten - dard san - glant est le - vé! En - ten - dez - vous dans nos cam -
rear, Their blood-stain'd ban - ners rear! Do ye not heed? roar - ing the

pa-gnes Mu - gir ces fé - ro - ces sol - dats? Ils vien - nent jus - que dans nos
ty - rants go, Scat - ter-ing homes and peace; Our sons, our - comrades face the

bras É-gor - ger vos fils, vos com - pa - gnes. Aux ar - - mes, ci - toy -
foe, The wounds of war in - crease. To arms! Ye war - riors

ens! For - mez vos ba-tail - lons! Mar - chons, mar -
all! Your bold bat - tal - ions call! Margh on, ye

chons! Qu'un sang im - pur A - breu - - ve nos sil - lons!
free! Death shall be ours, Or glo - - rious lib - er - ty!

2. *Nous entrerons dans la carrière,
Quand nos aînés n'y seront plus,
Nous y trouverons leur poussière,
Et la trace de leurs vertus! (bis)
Bien moins jaloux de leur survivre,
Que de partager leur cercueil,
Nous aurons le sublime orgueil
De les venger ou de les suivre.
Aux armes, citoyens! etc.*

3. *Amour sacré de la Patrie,
Conduis, soutiens nos bras vengeurs;
Liberté, Liberté chérie,
Combats avec tes défenseurs! (bis)
Sous nos drapeaux que la Victoire
Accoure à tes mâles accents;
Que tes ennemis expirants
Voient ton triomphe et notre gloire!
Aux armes, citoyens! etc.*

2. Within the tomb ourselves must enter,
When all our oldest are at rest;
We shall find their dust reposing,
Trace the virtues each possest; (bis)
Then, then shall we, jealous of honour, yet
Shrink not to share their grave,
For pride, o'ercoming vain regret,
Avenges still the brave!

To arms, ye warriors all etc.

3. That sacred love—the love of country,
Spurs on afresh our eager arms,
And for conquest and for freedom,
We dare the vast alarms! (bis)
Speedily then, crowning heroic deeds,
Triumph shall lift each head
And our One Flag fly proudly o'er
The living and the dead!

To arms, ye warriors all etc.

La Brabançonne

The Belgian National Anthem

English Words by
Florence Attenborough

Music by F. Campenhoult
Harmonized by
Gustave Ferrari

Allegro marziale

1. A - près des siè - cles— d'es - cla - va - ge Le
1. The years of sla - ve - ry are past, The

Bel - ge sor-tant du tom - beau,
Bel - gian re - joic - es once more;

A re - con - quis par son cou -
Cou - rage re - stores to him at

ra - - ge Son nom, ses droits et son dra - peau.
last The rights he held of yore!

Et ta
Strong and

mf legato

main sou - ve-raine et fiè - - re,
firm his clasp will be

Peu - ple dé - sor-mais in - domp -
Keep-ing the an- cient flag un -

*té,
fur'd* *Gra - va - sur ta vieil - le ban - niè - re* *Le
To fling its mes - sage on the watch - ful world:* *For*
Roi, la loi, la li - ber - té! *Gra - va - sur ta vieil - le ban -*
King, for Right, and Li - ber - ty! *To fling its mes - sage on the*
niè - - re *Le Roi,* *la loi, la li - ber - té,* *Le
watch - ful world:* *For King,* *for Right, and Li - ber - ty!* *For*
Roi, la loi, la li - ber - té, *Le Roi, la loi, la li - ber - té!*
King, for Right, and Li - ber - ty! *For King, for Right, and Li - ber - ty!*

*O Belgique, ô mère cherie,
A toi nos cœurs, à toi nos bras,
A toi notre sang, ô Patrie,
Nous le jurons tous, tu vivras!
Tu vivras toujours grande et belle,
Et ton invincible unité
Aura pour devise immortelle:
Le Roi, la loi, la liberté!*

For thee, dear country, cherished motherland,
Our songs and our valour we give;
Never from thee our hearts are banned,
For thee alone we live!
And thy years shall glorious be,
Circled in Unity's embrace,
Thy sons shall cherish thee in ev'ry place
For King, for Right, and Liberty.

Bòshe Zaria Chrani!

* The National Anthem of Imperial Russia

English Words by
Florence Attenborough

Music by Lwoff
Harmonized by
Gustave Ferrari

Grave

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The lyrics are as follows:

Grave

* { Bò - she zar - ia chra - ni! Ssil - nyi der - shaw nui
 God save our No - ble Tsar! Great be his glo - ry!

Zarst - wui na Sla - wyt, na Sla - wu nam.
 Grow - ing in pow - er and ma - jes - ty;

Zarst - wui na Strach Wra - gam, Zar - pra - wo sslaw - nyi;
 Tsar! May good for - tune be Show - ered on thee;

Bò - - - she zar - ia chra - ni!
 God save thee still, Our No - ble Tsar!

Soprano

Bassoon

"The Hymn of Free Russia" by Gretchaninoff, born of the Revolution of 1917 which has transformed Russia into a Republic, is published by G. Schirmer.

Kimigayo

The Japanese National Anthem

English Words by
Florence Attenborough

Harmonized by
Chas. Vincent, Mus. Doc., Oxon.

mf

Ki - mi - ga - yo wa, Chi - yo mi _____
May our Sov' - reign Lord re - main, Root - ed for a _____

mf

ya - chi - mo in sa - za - re, I - shi - no, I - wa o to
thou - sand years and then - a - gain: Un - til rocks, vast and sol - emn,

p

f

na - ri - te, Ko - ke no, Mu - su _____ ma - - de.
rise from stone— Un - til moss nev - er - more is thick - ly grown!

f

Srpska Narodna Himna

Serbian National Anthem

Words arranged by
Florence G. Attenborough

Allegro maestoso

Bo - že prar de Ti što spas - e,
God! Who in by - gones hast saved us thy peo - ple,

Od pro - pas - ti do sad nas Čuj i od sad
Great King of Jus - tice, hear us this day: While for our coun - try, for

naš - e - glas - e I od sad nam bud - i spas
Ser - bia's sal - va - tion, We with de - vo - tion un - ceas - ing - ly pray

Moć - nom ru - kom vod - i bran - i, Bu - duć - nos - ti
On - ward! on - ward Lead us ev - er, Out of shad - ow

srp - ske_ brod. Bož - e spas - i Bož - i bran - - i
 in - to light, Till our ship of State be an - - chored

Srps - kog kral - ja, Srps - ki rod: Bož - e spas - i, Boš - e
 Thro' the mer - cy of Thy might: Till our foes be spent and

bran - - i, Srps - kog kral - ja, Srps - ki rod.
 scat - - ter'd In the full - ness of the Light,

Srps-kog kral - ja, Srps - ki rod.
 Ser - bia's king, and Ser - bia's land, Guard for ev - er more.—
 ff

The Garibaldi Hymn

The Italian National Hymn

Words by
Luigi Mercantini
English words by
Florence G. Attenborough

Harmonized by
Anthony Bernard

Marziale

Al - l'ar - mi!
Come, arm ye!

Al - l'ar - mi! *Si sco - pron le tom - be, si*
Come arm ye! From vine - yards of ol - ives, from

le - va - no i mor - ti, *I mar - ti - ri no - stri son tut - ti ri -*
grape - man-tled bow - ers, Where land - scapes are laugh - ing in maz - es of

sor - ti! *Le spa - de nel pu - gno, gli al - lo - rial - le chio - me, La*
flow - ers: From moun - tains, all light - ed by sap - phire and am - ber, From

siam-ma ed il no - me d'I - ta - lia sul cor! Ve - nia - mo! ve -
 cit - ies of mar - ble, from tem - ples and marts, A - rise, all ye

nia - mo! suo gio - va - ni schie - re! Su al ven - to per tut - to, le
 val - iants! your man - hood pro - claim - ing, Whilst thun - ders are meet - ing, and

no - stre ban - die - re! Su tut - ti col fer - ro, su tut - ti col
 sa - bres are flam - ing, For hon - our, for glo - ry, the bu - gles are

suo - co, Su tut - ti col suo - co d'I - ta - lia nel cor. Va
 sound - ing, To quick - en your puls - es and glad - den your hearts. Then

The musical score consists of four staves of music. The top staff is for soprano, the second for alto, the third for tenor, and the bottom for bass. The piano accompaniment is provided by the fourth staff, which includes bass and treble clef staves with various chords and rests. The lyrics are integrated into the vocal parts, with some lines appearing above the staff and others below. The music is in common time, with a mix of major and minor keys indicated by sharps and flats.

suo - ra d'I - ta - lia, va suo - ra, ché l'or - a, va fuord'I-ta - lia, va fuord'I-
 hurl our fierce foe - men far from us for ev - er, The Day is dawn - ing, the Day is

ta - lia, va suo - ra, stranier!
 dawn - ing which shall be our own!

Fine

1. 2.

2. La
2. Too

D. S. al Fine

2.
 La terra dei fiori, dei suoni e dei carmi
 Ritorni qual era la terra dell'armi,
 Di cento catene ci avvinser la mano,
 Ma ancor di Legnano sa i ferri brandir.
 Bastone tedesco l'Italia non doma:
 Non crescon al giogo le stirpi di Roma:
 Più Italia non vuole stranier e tiranni,
 Già troppi son gli anni che dura il servir.
 Va fuora d'Italia, ecc.

2.
 Too long cruel tyrants have trampled us under,
 The chains they have forged us are riven asunder:
 The Scions of Italy rise in defiance,
 Her flag nobly flutters where breezes are kind:
 To landward and seaward, the Foe shall be broken,
 Where Heroes have gathered, where Martyrs have spoken,
 And Italy's Throne shall be rooted in Freedom,
 Whilst Monarch and people are all of one mind:
 Then hurl our fierce foemen, etc.

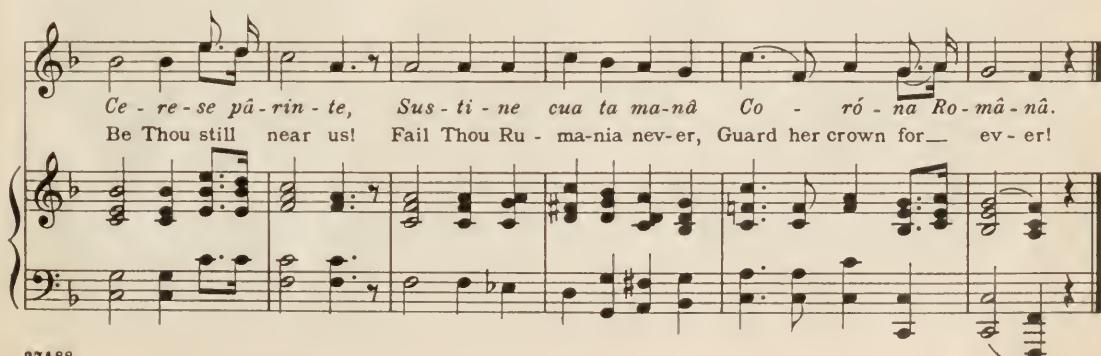
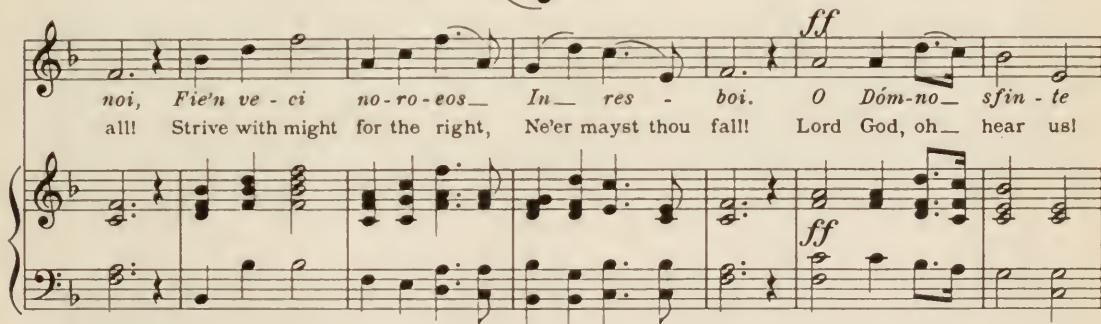
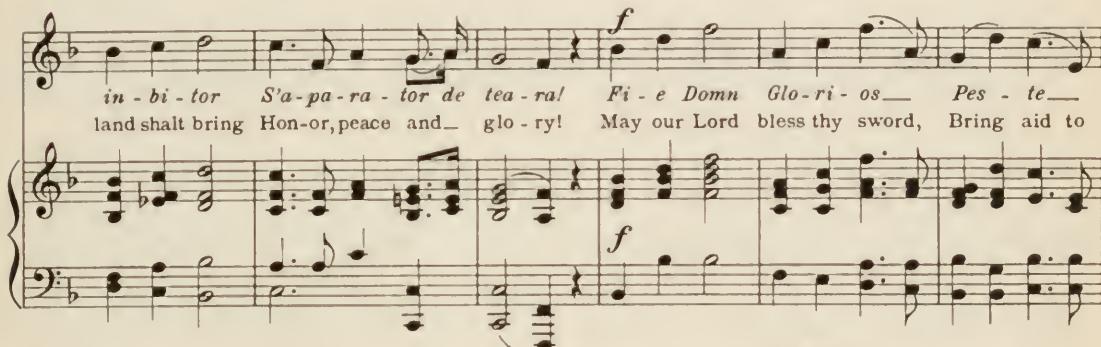
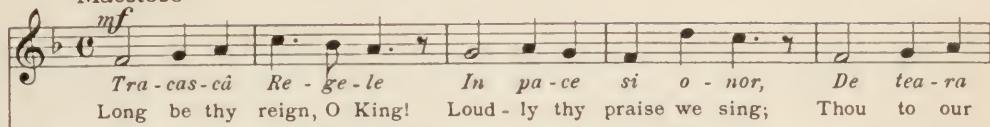
Rumania

National Hymn

English version by
Dr. Th. Baker

E. A. Hübsch

Maestoso



Portugal

National Hymn

English version by
Dr. Th. Baker

Words and Music by
Dom Pedro IV (1822)

In marching time

1. **O* — pa - tria ó Rei, ó Po - vo, A - ma a tua Re - li - gi -
1. All — ye who love our na - tion, For the faith put forth your

ão, — Ob - - ser - va e guar - da sem - pre Di - - vi -
might! Be it ev - er your in - spi - ra - tion, The law de -

nal Con - sti - tu - i - ção, Di - vi - nal Con - sti - tu - i - ção.
vine all hearts to u - nite! The law di - vine all hearts to u - nite!

* In 1910 Portugal became a republic. It is therefore doubtful whether the original Portuguese words are still sung.

Chorus

ff

Vi - va, vi - va, vi - va! Re - i, Vi - va! San - ta Re - li - gi -
Lead us on - ward, ho - ly ban - ner! Guide us ev - er, im - mor - tal

ão, — Vi - va Lu - zos va - lo - ro - sos, A se -
faith! — Ev - 'ry man will fol - low proud - ly On the

liz Con - sti - tu - i - ção, A se - liz Con - sti - tu - i - ção!
way to vic - to - ry or death, on the way to vic - to - ry or death!

2. *Oh, cum quanto desafogo
Na commun agita ção,
Dá vigor às almas todas,
Divinal Constituição.*
Chorus

3. *Venturosos nos seremos
Em perfeita união,
Tendo sempre em vista todos
Divinal Constituição.*
Chorus

4. *A verdade não se offusca,
O Rei não s'engana, não:
Proclamemos, portuguezes,
Divinal Constituição.*
Chorus

2. Oh, in lofty exultation
Let us all unite to-day,
One endeavor, one inspiration,
Shall be ours for ever and aye!
Chorus

3. Days of glory for the nation
Shall reward our union strong,
Days of glory, of inspiration,
While on freedom's soil rings our song.
Chorus

4. For the right, with proud elation,
Let us strive till life is o'er,
Faith in freedom our inspiration,
Freedom now and evermore!
Chorus

Notes on the Histories of
The National Anthems of the Allies

THE STAR-SPANGLED BANNER

The words of the Star-Spangled Banner were written by Francis Scott Key, son of John Ross Key, an officer in the Revolutionary army. He was born August 1, 1779, and died Jan. 11, 1843. The words were written Sept. 14, 1814, under the following circumstances: After burning Washington, the British advanced towards Baltimore, and were met by a similar number of Americans, most of whom were captured and taken to the large fleet then preparing to attack Fort McHenry. Among the prisoners taken at Bladensburg, was a Doctor Beanes, an intimate friend of Mr. Key. Hoping to intercede for the Doctor's release, Mr. Key, with a flag of truce, started in a sail-boat for the Admiral's (Cockburn) vessel. Here he was detained in his boat, moored from the stern of the flag-ship, during the terrible bombardment of twenty-five hours, and at last, seeing the "Star-Spangled Banner" still waving, then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was printed within a week in the Baltimore Patriot, under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durang, who belonged to a dramatic company, had played in a Baltimore theatre with John Howard Payne, read the poem effectively to the soldiers encamped in that city, who were expecting another attack. They begged him to set the words to music, and he hunted up the old air of "Adams and Liberty," set the words to it, and sang it to the soldiers, who caught it up amid tremendous applause.—JOHNSON, "Our Familiar Songs"; ANDERSON's History; NASON's Monogram; *et al.*

GOD SAVE THE KING

The authorship of this soul-stirring song has long been disputed; but the weight of authority would appear to show that Henry Carey wrote both the words and the air, and himself sang them at a dinner given in 1740 to celebrate the taking of Portobello by Admiral Vernon on Nov. 20, 1739. The earliest known printed copy was published in the "Harmonia Anglicana" (1742 or '43); the tune, while substantially similar to that now in vogue, differs from the latter in several bars, notably in the special stress laid on the word "save." In 1745, during the Scottish Rebellion, it became widely known by being sung in the theatres as "a loyal song or anthem," its first public presentation occurring at Drury Lane on Sept. 28.—Dr. John Bull and, more recently, a certain Scottish musician named James Oswald, have been brought forward by various writers to dispute Carey's claim.

LA MARSEILLAISE

The exhilarating strains of the French National Anthem, which just now are heard on every hand, were the inspiration of Rouget de l'Isle, a young officer who was stationed at Strassburg. Dining one night in the Spring of 1792 with the Mayor, the latter requested his guest, who at one time had been a teacher of music, to compose a song for the Volunteers who were about to leave. After a frugal repast of garrison bread and ham he returned to his lodgings in the "Grande Rue," and there in a fit of enthusiasm, wrote in one night the words and music of one of the most stirring melodies the world has ever known! It was sung at a Civic Dinner at Marseilles and met with such instant success that copies were at once printed and distributed to the Volunteers, who sang it as they entered Paris, marching to the storming of the Tuilleries. In honor of them the delighted Parisians gave it the name it now bears, and almost immediately the rousing strains of "La Marseillaise" were heard in every corner of France.

The authorship of both words and music have been disputed, but Rouget de l'Isle's claims were fully and finally established in a pamphlet which appeared in 1865, written by his nephew.

LA BRABANÇONNE

Quite unlike the other European National Anthems is the one associated with Belgium, although this also sprang up in the very breath of battle. The words were written during the revolution of 1830, when the country obtained her freedom, and the author, Louis Dechez, surnamed Jenneval, was killed in action near Antwerp. The music was composed by François van Campenhout, who was born at Brussels in 1779 and who began his musical career in

the orchestra at the theatre in that city. He developed a fine tenor voice, and for thirty years he was to be found singing in the principal towns of Holland, Belgium and France; during this time he also devoted himself to composition, and brought out several operas and many smaller works, but it is chiefly as the composer of "La Brabançonne" that Campenhot is known. He died at Brussels in 1848.

RUSSIAN NATIONAL HYMN

It was as a result of hearing the English National Anthem that Tsar Nicholas commanded General Alexis Lwoff, a member of the suite who had accompanied him on his travels, to write something to equal or even surpass "God save the King." The General, who was a good musician and recognized as a fine violinist in several of the great cities of Europe, and who had composed operas and much church music, set to work on words written by Joukovsky, and so in 1833 the stately anthem was given to the world. The Tsar was so delighted with the composition, that he gave orders that it was to be immediately adopted by the whole Army, and to be performed at all important concerts, and even included in presentations on the stage. He presented Lwoff with a magnificent gold snuff-box set with diamonds, and commanded that the words "God save the Tsar" should be introduced into the armorial bearings of the composer's family. The General became Director of the Royal Court Chapel, and filled many posts of honor. He died in 1870.

JAPANESE NATIONAL HYMN

Very little information can be obtained regarding the history of the National Anthem of the Japanese, but it appears that at the commencement of the 10th century, the Emperor Daigo commanded a collection of poems to be compiled under the title of the "Kokinshu," and the words of "Kimigayo" were included; but who wrote them is not known, neither can the composer of the music be identified, although this was written at a very much later date, apparently about fifty years ago.

SERBIAN NATIONAL HYMN

The Serbian national hymn is said to have been, originally, a poem written by Nicholas I of Montenegro, in 1807, and set to music by Davorin Jenko in 1872. The present poem, however, is ascribed to the Serbian poet J. Gjorgjević, adapted to the melody by Jenko.

ITALIAN NATIONAL HYMN

The lack of political unity for many centuries probably accounts for the fact that Italy had no national hymn. As in Spain, the people contented themselves with a Royal March, *Marcia Reale*, a rather trivial composition written about 1834 by Gabetti. The people created a hymn for themselves during the stormy period around 1858. To the ardent verses of Luigi Mercantini, the military bandmaster Allessio Olivieri (1830-1867) set a genuine Italian melody, half operatic aria, half parade-march. The first who sang this hymn were the volunteers of the Alpine Chasseurs' brigade, after whom it therefore was named "*Inno di guerra dei cacciatori delle Alpi*." Its popularity dates from the world-famed campaign of the Thousand, in the year 1860; since that time, when it was universally known as the "Garibaldi Hymn," it has become the popular national song, more especially when the wrath of the people toward foreign intruders finds vent.

RUMANIAN NATIONAL HYMN

Rumania came into possession of a national hymn at nearly the same time as Italy. The first move in this direction was merely for the composition of a welcome-fanfare for Prince Alexander Johannes Cusa (1820-1873); in the prize-competition set on foot to this end, in 1861, the victor was Eduard A. Hübsch (1833-1894), military bandmaster at Jassy. The words were written later, when Rumania was raised to a kingdom, by Vasil Alexandri, who adapted them to apply to Karl von Hohenzollern.

PORTUGUESE NATIONAL HYMN

The Portuguese received their national hymn indirectly, by way of Brazil. Portugal is the only state whose king wrote and set to music a national hymn for himself and his people. In the year 1822 Dom Pedro I had assumed the title of Prince-Regent and Protector of the Brazilian Constitution; to increase his popularity, he composed the hymn "O' Patria, ô Rei, ô povo," which, on his ascension of the Portuguese throne in 1826, he brought with him to Portugal, where it was received as the national hymn.





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OUR AMERICA

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THE BATTLE CRY OF FREEDOM

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